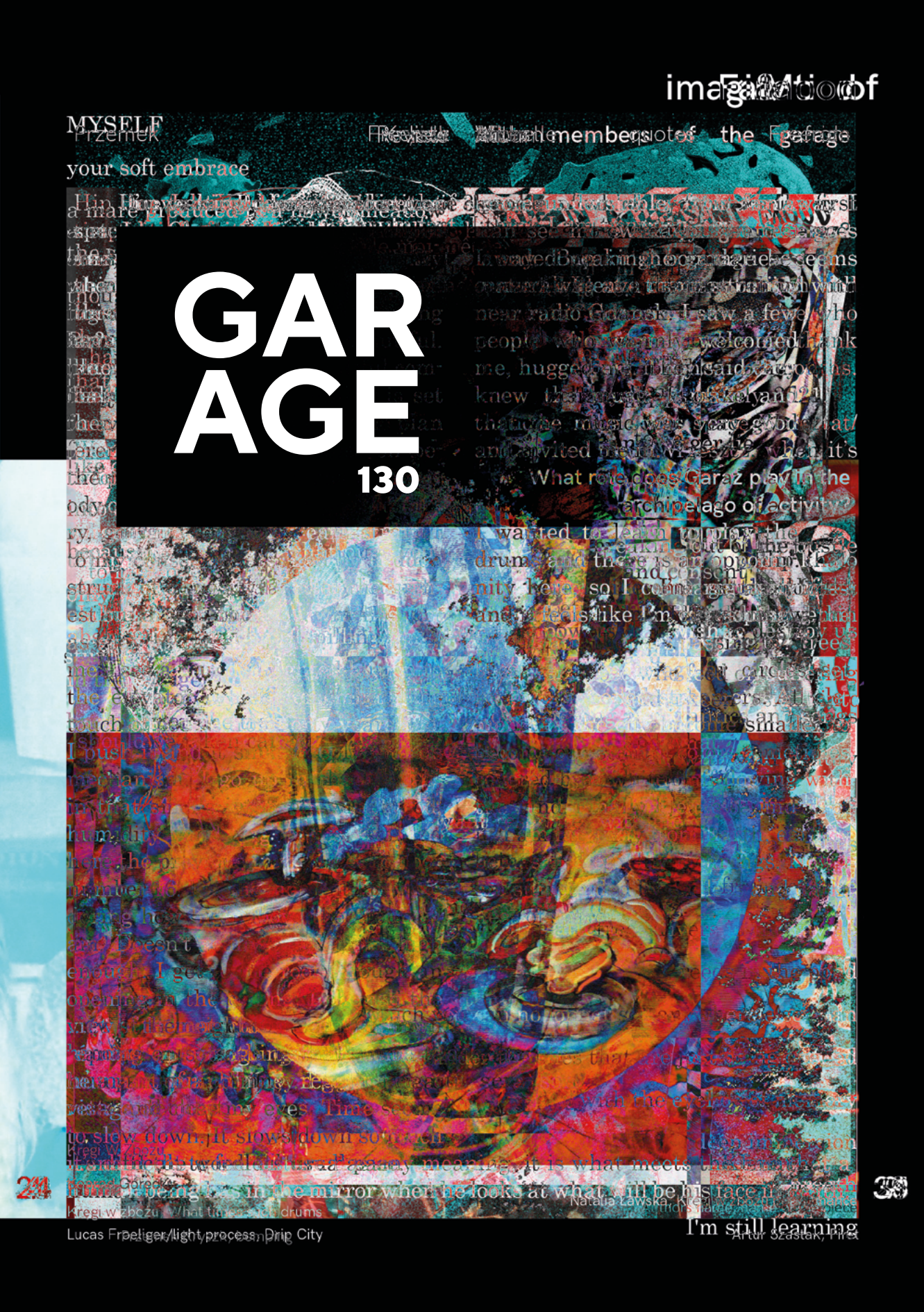
GARAGE 130



Lucas Froeliger/light process, Drip City

Natalia Ławska, Kręgi w zbożu

Artur Szastak, Pirex

Like nothing, and

The real story

In the spring of 2020 (almost 2 years ago) I stopped playing in the Czarodziej band. We rehearsed before in various Tri-City rooms (Ramtamtam, Baduum, Muzostacja, etc.), but the problem was organizing the rehearsal hours so everyone could fit it in their own personal schedule. Of course, this had its advantages, such as the motivation to better organize work. However, we lacked a free space where we could not only play as much as we want, but also just sit, talk and drink something. The break-up of our band was, in a way, conducive to look for new musical impressions.

Wandering around the local jam sessions (Pub Torpeda, Cockney Pub, Zdarta Album, Teatr Boto), we came across the music of Piotr «Piret», totally detached from reality, having his own vision and need for freedom. We started to play with each other more, meet, and go to the forest for bonfires. It turned out that the rows of garages in Wrzeszcz Górny at ul. Bohaterów Getta Warszawskiego, where Artur and Patryk rented a flat next door for 2 months, painted with various graffiti (which were a characteristic feature of the area) – were decorated in this way by graffiti artists working in the Wrzeszcz Pointz art collective. I do not know exactly what the total scope of the collective's activity was, but concerts were certainly organized on its initiative in one of the garages.

As far as I remember, the spring of that year slowly began to talk about a new, emerging, unique situation in the world. The concerts stopped taking place. Piotrek, who knew the «underground» music environment well, asked Kear from Wrzeszcz Pointz if he knew anything about the possibility of renting one of the garages. It turned out that there was such a possibility and Piotrek quickly signed a contract with the owner. We started a small renovation: we repainted the walls, primed the floor, insulated the door and started collecting various items and furniture from the surrounding rubbish bins, assuming that a good, friendly place does not have to cost a lot.

In the middle of spring we were joined by Dawid, who made a very important contribution - he hung up a lot of damping materials. At that time, we had 2 guitar amplifiers, Patryk's bass and my drums. We started rehearsing, or actually improvising, for hours. Due to the fact that the area was surrounded on all sides by blocks of flats, the first complaints were slowly pouring in. Our time was often diversified by the company of the police. In May, the guys painting the Blues Brothers mural at ul. Politechnicznej (under the watchful

eye of Tuse) asked us to play live blues for the last hours of painting. It was supposed to be such a small opening. We placed our instruments on the lawn next to it, set up the loudspeakers and started to play. It was already quite warm then, and it had just been a month since the first quarantine, when we were all advised to stay at home. People passing by in the area began to sit on walls, sidewalks, grass, and also stand in the middle of the road.

At one point, a police patrol came to us and wrote us down and asked us to finish the event so that we did not have to pay fines. Then I looked up high behind me to see the crowds of people on the balconies all around. We were all applauded and someone shouted «What do you want from the boys?». It was very moving. I remember that at that moment people were very hungry for music, live music and meetings with other people. We hid all the equipment in the garage and recommended new people we met to move there for further music making. An hour later the police came again as there were several complaints from neighbors. So, from May to late summer, and even autumn, time was passing, and we met more and more people on the next jams (many of them came just like that from the street, hearing that something interesting was going on). During the summer streeting, someone gave us 3 amplifiers for free. Complaints were also less and less frequent; I think for 2 dissatisfied people there were 50 satisfied. It's a good proportion.

In addition to young people, we also got to know many neighbors who came by to knock and cheer us up. We heard a lot of great stories from the youth of older people. We met Mrs. Dorota (here called Grandma Dorota), singing in the 60s in a band from Stogi. She said they played bigbeats before Czerwone Gitary. We also met Janusz, who 40 years ago worked in a factory in Łódź for Mr. Szpaderski, a legend of Polish instrument making.

Due to various vicissitudes, the composition of people who rented out changed (currently there are over 20 members). Piotrek left the garage, the contract was then transferred to Patryk, and now, when he no longer lives in Gdańsk, I am the third legal landlord.

A lot of people here call me «father of the garage», but all I really do is collect money and clean.

I would like to dedicate the first volume of Garazin to Janusz, Natalia and Dorota, who are no longer with us.

Wojtek

5

Artur Szastak, Piret

Will then...

Michelle Freeride

Kręgi w zbożu, What times such drums

Will then, when all the night buses are gone, when the dogs stop barking, when there is no turning back from this bone - deep horror, the head of a pin piercing the skin with regular jabs, clattering rasp, and the wafting scent of Dettol pads the nostrils with a Turkish herbal carpet rolled like a banknote tube tearing neural routes mind maps from Portugal to Asia and back across Africa to the stars of the fireworks fired in the New Year's Eve market to seal the illusion, with a splash of the setting Sun, that the next day will explain the previous night better than the flash illuminating the cold face of the sleeping beauty, who, with a drifting sway, appeared on the shore one summer day just after the full moon justifying the previous night's quick run to the shelter, when the sweat of a sleepless night kept dialing the same phone number, when the same sweat of a sleepless night then met on a sleepless night, sweat not of one, but many, many, sleepless nights breathing through the herbal Turkish carpet rolled like a banknote pipe that cuts through the neural paths of mind maps from Portugal to Asia and back through Africa to the stars of fireworks launched in a distant land where outbursts are associated only with the thumping of bodies, falling to the ground, of those who dreamt, as much as you, that their sweat of a sleepless night, had met, at least once, the sweat of a sleepless night, cuddled up in a warm, safe shelter, embrace of a human being who tries, with the absolute of their love not to judge the world that would like to know...

Will you then be too?

Translation - Anna Bogdanowicz

Siergiej

With quotes from André Malraux

Nous sommes ici pour enseigner à aimer.

Il n'est pas vrai que qui que ce soit au monde ait jamais compris la musique parce qu'on lui a expliqué La Neuvième Symphonie. Que qui que ce soit au monde ait jamais aimé la poésie parce qu'on lui a expliqué Victor Hugo.

Aimer la poésie, c'est qu'un garçon, fût-il quasi illettré, mais qui aime une femme, entende un jour : "lorsque nous dormirons tous deux dans l'altitude que donne aux morts pensifs la forme du tombeau" et qu'alors il sache ce que c'est qu'un poète.

Chaque fois qu'on remplacera cette révélation par une explication, on fera quelque chose de parfaitement utile, mais on créera un malentendu essentiel. Ici, les nôtres doivent enseigner aux enfants de cette ville ce qu'est la grandeur humaine et ce qu'ils peuvent aimer. Aussi l'Université leur expliquera ce qu'est l'Histoire.

Mais il faut d'abord qu'existe l'amour, car après tout, dans toutes les formes d'amour il ne naît pas des explications.

We are here to teach love.

It is not true that anyone in the world has ever understood music because The Ninth Symphony was explained to them. That anyone in the world has ever loved poetry because Victor Hugo was explained to them.

To love poetry is for a boy, even if he is almost illiterate, but who loves a woman, to hear one day: 'when we both sleep in the altitude that the shape of the tomb gives to the pensive dead', and then to know what a poet is.

Every time we replace this revelation with an explanation, we will be doing something perfectly useful, but we will create an essential misunderstanding. Here, our people must teach the children of this city what human greatness is and what they can love. So the University will explain to them what history is.

But first there must be love, because after all, in all forms of love there are no explanations.

The story of

Artur

Jakub G

Arthur's creation

Szastak

It all started at the turn of February and March 2020, before the pandemic, when one day Piret visited me and Patrick at home saying that there is a garage for rent under the block. The idea was taken from Kear, who had already organized garage concerts as part of Wrzeszcz Pointz. Kear initially contributed to the monthly fees with us. So from word to word a day later we had already rented the garage and the first tenants were me, Piret, Patryk, Wojtek, Damian and Kear. The main reason for renting it was the desire to create our own independent rehearsal room. At that time, we played as the Czarodziej band, and the available rehearsal studios were not enough for us. The band members were Artur, Patryk, Wojtek, Damian and Jarek. The second, very important reason was the need for a place where you can play freely, in your own space without limits.

Unfortunately, a moment later the pandemic started and we only managed to clean and repaint the inside. We closed the garage for a month and no one entered it. In mid-April 2020, we reopened it, put the equipment in. We did what had to be done and so on April 20th (420) 2020, the garage was reborn during a spontaneous jam session.

Memories of the

Filip Łapot, Agata

"It's your turn, come on in"

They shout at me on the phone
–«Wrzeszcz»,
I say to that: stop screaming

What do you say if we walk a bit and say a few words that make us feel lighter

Please speak…

hey…

say something…
hello?

Just don't copy me, and then take some photos as a souvenir

I will put the phone on silent, because I know that it annoys you, it annoys me too

Where are you?

I don't know…here, where I take a lot of things into my hands, and you?

A decision will bring something, maybe. I think like that more often, because it's better when I am happy.

What's left…?

Especially that I don't believe those who say that time is short, fucked up really!

Khalo?!

Halo, I am listening… I will not respond right away, first I want to understand something in this crowd, noise, generally hmmm… I explore, because I don't know any other way.

Smile! We have it, the medicine for evil.

Again Khalo?

Halooo! It just so happens that we still don't have enough, but hey, that's cool because my battery is fully charged.

Hey, look!

At the gate, party people are going crazy, they are dancing…
This time I will capture something,
give me the camera, please…

Cool, see ya!

Filip Khalo

Hip Hop Jam Vol.1, is an initiative of 3 people, of which two met for the first time at a party, only one is really into hip hop…

The author of this text and leader MC –Filip Łapot, well known and loved by all percussionists, the bassist –Jakub Szwemin, and the one who was running around with a camera –Agata Kościołowska, would like to thank the garage gang for all the great fun and involvement for these 6+ months. The party happened in the middle of summer holidays, 31st of July, 2021.

We are already after the second edition in the Sopot space Warsztat/ Workshop, but we will gladly return with this event to Wrzeszcz, when it's warmer. Some photos to remember [see links section].

Organizers:
Filip Łapot ····· @filip.khalo
Agata Kościołowska ····· @ag.kosciolowska
Jakub Szwemin ····· @jakubszwemin

Self-presentation &

Lucas

En fait, je crois que je cherche
In fact, I think I am trying to
à me libérer de moi-même.
free myself from myself.
De ce qui m'empêche d'être et de faire.
From what prevents me
from being and doing.

To express,
Exprimer,
to be,
Être,
–whole.
–plein.

To let myself cry.
Me laisser pleurer.
Let myself be.
Me laisser faire.
To let myself flow with what I feel.
Me laisser aller à ce que je ressens.
To the love from the Outside.
A l'amour du dehors.

To reach out to,
Toucher ce à quoi,
–what resonates with me.
–qui me résonne.

Eyes reddened by my own longing.
Les yeux rougis par ma propre attente.

ASCII poetry

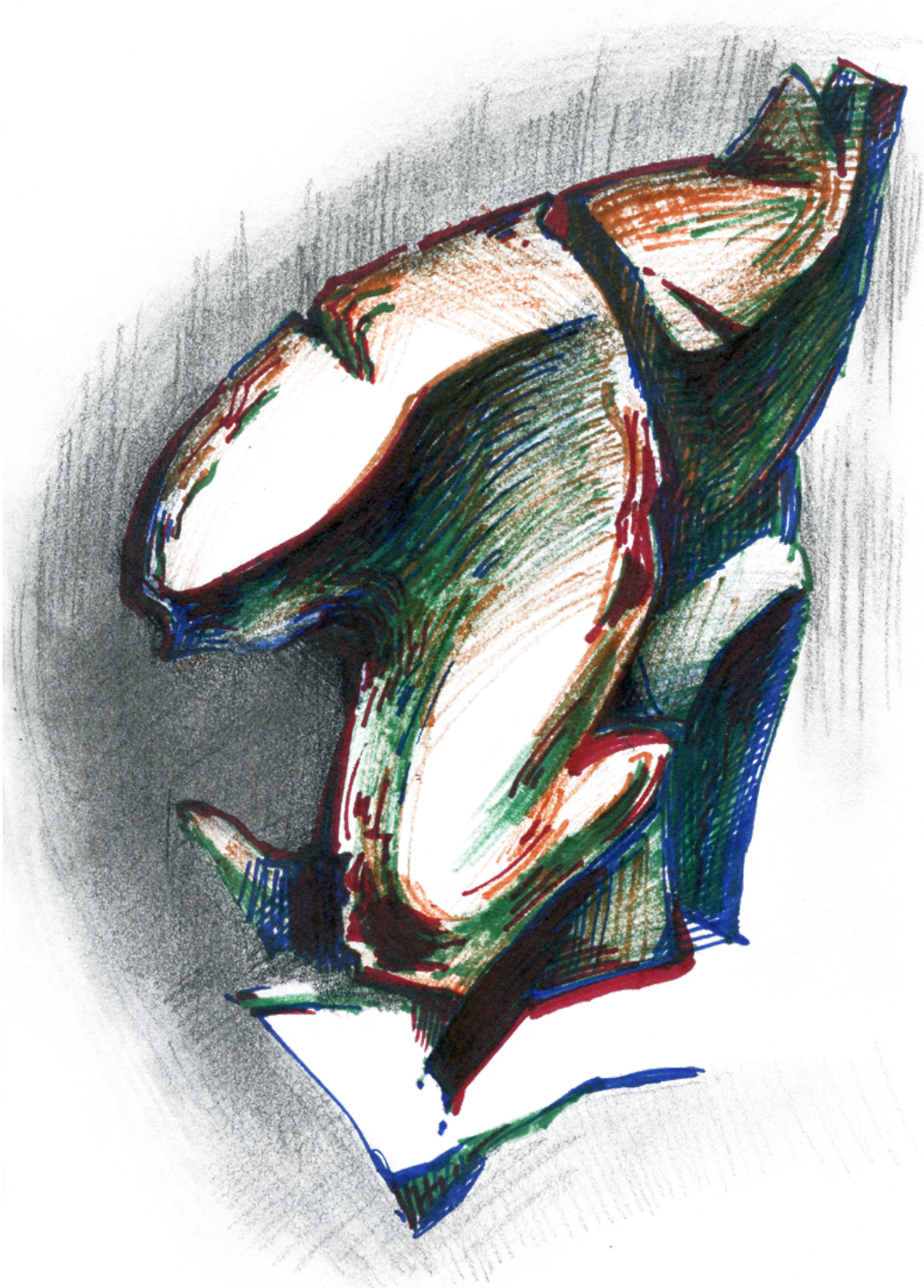
Froeliger

Log

Eternally

Today I will write about how I'm eternally late ·····
In general it happens to me every day, I'm late ····· for the bus,
or I leave my flat too late ··· or I leave the bathroom too late ·····
or I get out of bed too late ····· I am late ····· at every step,
straddling, on the side, no matter how important my destination is.
Sometimes I buy a tram ticket too late ····· and then
I really pay for it. But not yet with my life.
Sometimes, I notice too late ····· that, at a crosswalk,
the light has turned red, and when I do, the cops ask me to identify
myself. Now for example, I'm already late ···· for my Czech classes.
And so I am stuck in this late ····· ness
from morning to night, going to bed late ····· at night
and getting up late ····· in the morning.

late



Stukanovska, Pressure

lake of reeds
we go happily losing
MYSELF
your soft embrace
a mare produced in a flower meadow
the smell of thoughts I'm hungry for
though not always, memories
about us that I will never know, tastes
that will go with us
forever
like cry when the body lets in the body
into a sore soul with no relief
because you can find what hugs you
only you alone
absorbed in searching, spilling milk
in the refrigerator, losing the door code
backpack on the train

I can't
nor have
nor anger lie
and
and
and consent
misunderstanding,
and
and a keen insight into
and what

Deep valley

Przemek Kryszk

have you
it
to longing
only concern
help
to misunderstanding,
no, no
stupidity
everything we are
should be taken care of

breaking out of the bustle
we cry in a cut forest
we enchant the powers that wish to destroy us
that we may be invisible to those who feed on suffering
wallow laughing at my antics and songs
piercing them with your beauty
music, photos
royal dishes
from garbage
trees, rivers in the ravine
reeds in the pond
which you can no longer see anywhere else than
under the ones that are just being opened
with the eyelids of memory
deep immersion
breath
I'm still learning

Sensual wilderness

Michelle

One day in the garage Zuzia invited me to make a performance at a festival organized by her brother. And then an unidentified flying object made circles in the crop at the Peace of the festival in Kashubia. They took the form of an exhibition and a performance on the road from racing madness to burnout to the space of integrity of experiences into beauty, to set off on a sacred rug on a space vehicle journey through the sensual wilderness of imagination and discover that 8 is everything, and the theory of parallel universes that I discovered having 5 years is the fulfillment of an endless imagination.

The crop circles consist of the re-cycling exhibition - an installation of damaged bicycle parts that are seemingly useless. It was shown for the first time during the museum night at the Studium Animatorów Kultury Skiba Wrocław. Later, at the collective exhibition Aparaty i Bicycles at the Bike days festival in Wrocław at Galeria u Agatki run by Agata Grzych.

During the performance, which was a ritual of transition from the world of sport to the world of art, the psychomagic act that was performed consisted in painting a new starting number and attaching it to a curtain with start numbers from the world cup and world championships, followed by a rather complicated opening of the curtain and opening of the space which included elements of the installation and a mini concert on a hang drum. It was accompanied by the sounds of the festival and the smell of Palo santo.

Very warm thanks to everyone who helped me raise funds for this event and Przemek Kryszk for helping with editing and making a beautiful video.

of the imagination

Freeride

Photo: Natalia Ławska, Kręgi w zbożu performance

Avant-Garde

Veronika

Nothing makes me more angry and sad than the lack of love in the world. As an oasis of peace, every day I try to approach life in a quite hippie-like approach, empathy on my palm with (perhaps) moderately unhealthy altruism. My heart bleeds as I see how widespread this problem has become in society, and the more the world progresses, the worse I feel it gets. I am tormented by the forces of negative emotions because I don't understand the ground and the gist. I am eager to respond, but I do not know how, and I won't forcefully pour into the moribund counterculture movement of the second half of the sixties. Such a world outrages me, the stagnant reality evokes a far too great lethargy, tears of grief fall on my eyes every night and I don't know if I am pissed off with the world or just with myself, where as a separate individual in the midst of billions of people I can't do anything, I only know one thing - I'm damn sorry when I look at the Earth where man is not man to man. And of course, it is not my intention to classify or throw them all into one sack, in general I mean, a subjective perception. I would like to do something, and I can only call for a change.

But how? A metaphorical printer for the happiness of the world, printing recipes for increased cordiality?–they did not invent it. I am not able to give away to everyone red non-bursting balloons, because that won't make us finally love each other.

Fucking helplessness. Fucking helplessness. I detest violence and vulgarity, but the words just press on my lips. I think it's out of despair. And also from helplessness, above all, everyone. It is a pity that people do not see it, they consume their forbidden fruit, and then they vomit for several days. How to pour my flowers on you, God (no) dear! ... Omnipresent hatred, anger, venom spitting, speech deviating from human nature, lack of acceptance

Sofia Lompe

and tolerance for otherness, which is about loving each other no matter what? Disability equals rejection, different religion equals rejection, different skin color equals rejection, different views and values equals rejection, rejection ... These examples are only a milestone, albeit a major one, and rejection is the mildest statement. Ah, and I won't smile at you in the street because you'll think I'm insane. Where did your love die? She is in all of us. in e a c h f u c k i n g o n e o f u s. Take those fucking shovels and dig it out, naturally ingrained goodness! We will not rebuild the world with an attack. You have to start with yourself. It is the only one and the most effective method. The language of love doesn't hurt, really. Although sometimes you have to be blunt, hence the bluntness in my words. It didn't die, and I don't know why It deeply fell asleep. But those in a coma wake up too. Sometimes after a day, and sometimes after a month.

Let's be our doctors. Let's be warriors. Let's not go to war with others, and let's confront each other. The so-called avant-garde will to power - let the world explode with your positive energy. This is our mission to rebuild the world, let's sacrifice everything for it and let's create a new revolution. Nobody will do it for us. Without any compromises. The desire for brotherhood and harmony should be our natural instinct.

I think in this case it would be good to seek a bit more elite means, like for example, resolutely opposing the community that pushes us towards the bitter, unpleasant lowlands. But the style of action should not be violent, force here we can't do anything. But building a strong, assertive elite can be the keypoint to wake the world from a coma - not by struggle, but by love. Weaker units, who do not find themselves in the stagnant reality, move away, run away from modernity, they distance themselves. You can't. You also need to bring such people together, hug them firmly, to embed a fraternal touch in culture, to unite, to create a new one community, where everyone, without exception, will have a sense of security, where a woman walking alone will not have to be afraid of wandering in the street, where she will not have to be afraid of a bad touch. I dream of a world without weapons. I wish for such a world for my mother, for my friends, for friends from the neighborhood, for people on the border, for the people of countries in constant war and desolation. I want one world for ALL of us. Enough blood has already been shed, it is incomprehensible to me that It is so easy for people to raise a hand on another person.

Kregi W Zbozu

Hi! Take a look at Yourself! We are all human! Same people, same species. There should not be a division between the worse and the better, the bad and the good, that's enough only to notice and, above all, to understand. Awareness is the most important in it all. Educate! Increase your awareness! People are looking and not seeing.

Enter the corners of your heart, love it, love it and accept it. Treat your neighbor as you would like to be treated yourself. I think all this can play an interdisciplinary role. There was a reason why poets contributed to the so important twentieth-century avant-garde. Their word had many benefits. Maybe it is not just by deed, but also to act in a word. Nothing will affect a person more than emphatically spoken text. But loud, with courage. That it would reach even the most hardened ones, so that it crushes the most durable and strong rock barricades. I think I can be one of the few that notices it at all. That's why I can't cope with all of this. I feel that there is no place for me in the contemporary world reality.

UTOPIANISM.

Because I have an impossible intention to materialize? YES! Because I want the ideal of a happy society?

YES!

I AM FOR AN IDEOLOGY ASKING FOR SUCH A SOCIETY!

A bit like avant-garde art that did not know how to and could not find its own place in all of this. I understand it perfectly well. I perfectly understand the representatives who they opposed, cut off, put forward their own propositions and attitudes. I am also betting resistance, I am clearly opposed to what is already there. I really, really don't like it. That's why I have a proposal FOR NEW ONES. Perhaps it is not without reason that you need to go back to the hippie movement. Not to a subculture of colorful rags and drugs. I am NOT calling for dreadlocks on every Polish head, but precisely for this beautiful slogan, which is PEACE AND LOVE. Only extreme pacifism can save us.

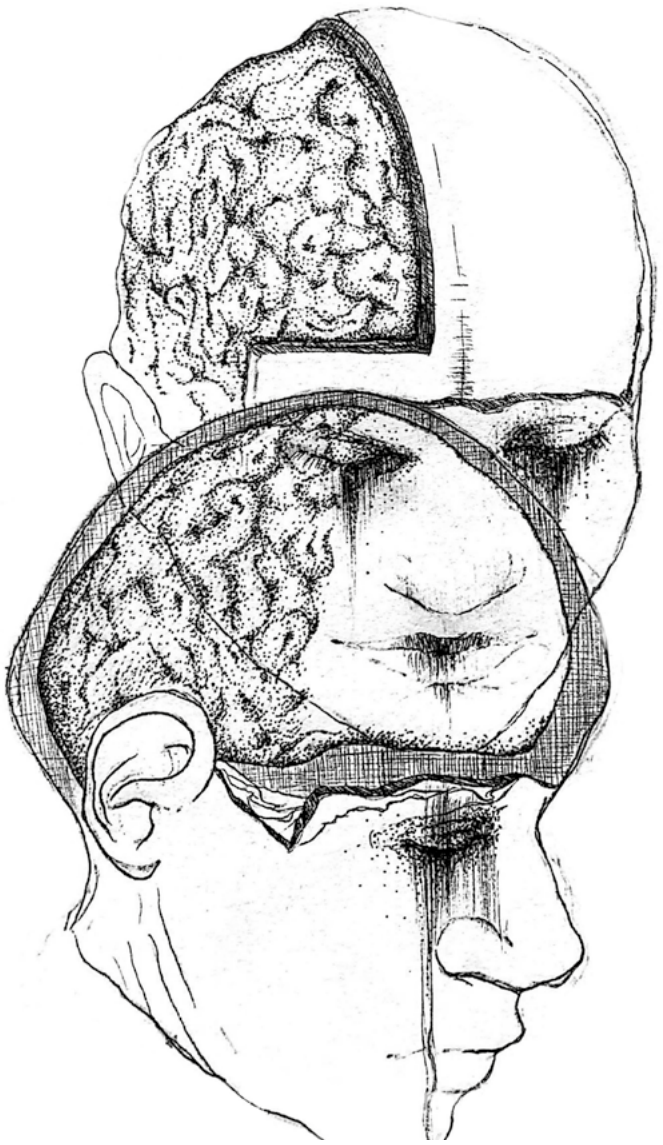
MAKE LOVE, NOT WAR!

NON VIOLENCE!

Think about what the world would take then if everyone were wearing such slogans. That is why I am calling, persuading, encouraging, please, I am begging you. Spread the word of love around the world, carry love in your heart every day and continuously, just like that. Because my fucking hands are dropping.....

Zofia

With quotes from

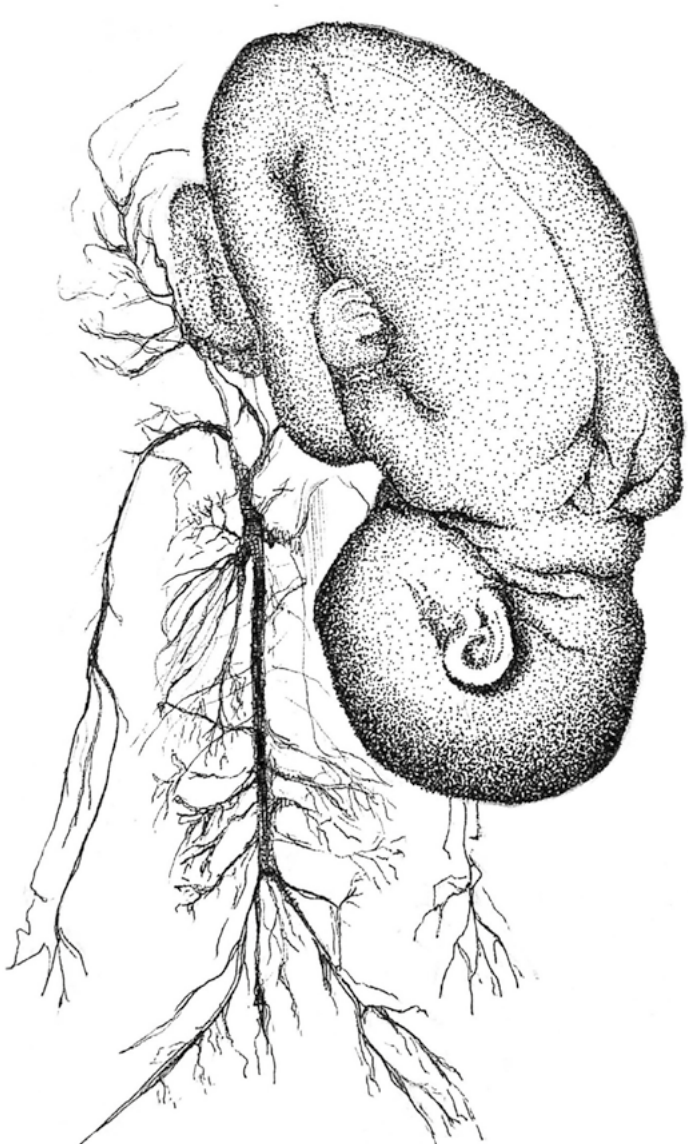


...et si le mot culture a un sens, il est ce qui répond au visage qu'a dans la glace un être humain quand il y regarde ce qui sera son visage de mort.

...and if the word culture has any meaning, it is what meets the face that a human being has in the mirror when he looks at what will be his face in death.

André Malraux

La culture, c'est ce qui répond à l'homme
quand il se demande ce qu'il fait sur la terre.



Culture is what responds to humanity
when it asks itself what it is doing on earth.

Fleeting

Konrad

Górecki

Currently studying at the Faculty of Painting at the Academy of Fine Arts in Gdańsk in the 5th year.

The images hanging in garage 130 emerged from the color analysis series, developed for his thesis diploma. It brings together images from the 2020-2022 period.

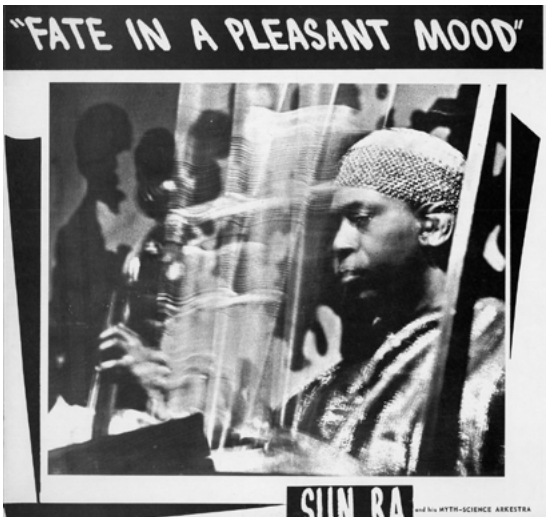
The paintings evoques the energy of color and its influence on the viewer, it is about the flow of life and the fleeting moment. The works are portals, the viewer, based on their own feelings and emotions, one can see their own worlds in them. Covered with resin and polymers, the paintings are supposed to imitate non-dried, juicy, flowing paint. The pictures contain precious stones, e.g. tourmaline, amber, rock crystal depending on the function of the picture and the intention in which it was painted.

"In the garage, I learned to be open to sound and experiment. For me, music does not exist without painting. When I create, I enter meditation states, sound always accompanies me and guides me. Thanks to the live sessions, I greatly expanded my awareness of sound, I gained more sensitivity, joy and freedom in painting."

Sun Ra - Fate

Album

I'm walking down the street at a steady, rhythmic pace. I like this area, even though it's pretty gray which is typical to this country during this season. I'm passing some beautiful and not-so-beautiful people, I see the souls of some of them, deeply looking in their eyes, and then I leave them behind with indifference. My thoughts are high above the pavement, gently led by the melody of horns. The melody tells its story, going through my ears straight to my consciousness. Led by sudden struck of curiosity I get to the highest building in the area, which is just as gray as the sky today. In front of me I see a rounded lighted button to the elevator, which remembers the touch of people from forty years ago. I push it and it sinks deeply into its mechanism. I go up in the lift cabin that smells intensely with wood, humidity and cigarettes smoked here the previous night. I get to floor number 16. For the moment I'm wondering how high above the ground I am. Doesn't really matter, it's high enough. I get to the roof through an opening in the ceiling. I cherish the view of the neighbourhood. I sit down leaning on something that seems to be a part of a chimney. I light a cigarette and close my eyes. Time seems to slow down. It slows down so much it's difficult to feel its usual pace.



I feel like I'm getting lifted higher and higher, I leave behind the streets and the cars passing by. Trees become green irregular circles set in rows or coiled streamers. All elements of the city become smaller to become one stain of colors sometimes covered by a white fluff flowing with the wind. Finally, I leave behind all of it. I am far away from Earth, earthly beings and earthly meanings. Now I am surrounded by endless and darkness of space.

Fate in a Pleasant Mood
album cover and vinyl by Sun Ra, 1965

Review

I'm getting closer to his perspective. Closer to his roots, thoughts and music. At the same time I feel the endless chaos and perfection of this universe. Which vibe is stronger? I don't know, but this lack of knowledge seems to be a necessary balance. From the above things seem more understable, from far away I can see more clearly. The fear goes away. Breaking boundaries seems natural. I leave the past behind with no regrets.

Klimat

Questions

from **members of the garage**

Darek Staniewski

How did you get to the Garaż?

I met some people during a jam in a place called Cockney.

What does Garage means to you? What makes this place special?

It's a place where I can practice on Wojtek's drums, and play random music with random people.

What achievements do you associate with Garage, did it impact your life and in what way?

The four recordings which I have attached [see links section: Garaz Sessions], are the only documented content I have connected with this place. I've always enjoyed playing with people, and still do. Garage inspired me to create a similar place in Lower Wrzeszcz, for kids with challenging life situations. I'm still raising money for it.

How did your approach to improvised music change?

It didn't change. I like chaos and being lost, which you'll find in abundance in frivolous playing. From chaos may arise a magic moment.

Dżasta

How did you get to Garage?

Przemek told me that there was a garage two streets next to the place where I was living at the time and I remember that I came to the garage in January 2021 and it was a time when the pandemic was raging and all places where there was live music were closed. The garage was the only place where you could meet musicians and experience live music, and I remember a good drummer came and played funk. Everyone started to dance, jump and some boy grabbed the microphone and started to improvise and it was such a crap that you can and it all happens in such a small garage and then I totally fell in love with this place and I remember that the fact of the garage made me start think positively about my future. In the sense that I already have an instrument and there is such a place, and that I can handle everything, thanks to the fact that there is such a place.

What role does the garage play in the archipelago of activity?

The garage currently plays a key role on the map of my activities, because it is thanks to the garage that I feel that I am

already returning to any social activity after the pandemic, after my professional burnout after the time of heavy mourning from which I come out that the garage is actually the springboard that allows me to return to circulation and be needed by other people, thanks to which I also feel needed and actually most of my activities take place in the garage, here I work, here rehearsals of Kręgów w zbożu take place, here I record, here I meet musicians, artists and here we create zine.

What achievements do you associate with Garage, did it impact your life and in what way?

One time I met Zuzia and during garage talks about performance, theater, art and music, Zuzia invited me to take a break at a festival organized by her brother Jan and there I had a chance to finally make a performance / transition from my professional burnout in sport to continue my development in art also all this happened thanks to the fact that there is a garage and that we could meet there and it influenced my life quite a lot because I was looking for such a place for a long time, I was looking for conditions to explain to myself who I am for myself with all these experiences, I have.

How did your approach to improvised music change?

Actually, I only knew that I wanted to play, I had an instrument but I needed to play I needed people with whom I could play together and for me it became a new kind of conversation in a new language that would finally allow me to express my expression in as full a way as possible something I did not I have experienced a very long time since my professional burnout. Earlier, such activity was provided by a bicycle, which for me was a dance because it is actually speaking through the body, and music is something more because it is speaking not only through the body / movement but also speaking in the language of rhythms and melodies and it is the ability to communicate. I did not have this possibility on the bike, but here I saw that we can not talk so much, but also we can talk in some satisfactory way. Also, the perception of music has changed significantly for me and I noticed that there is no such type of music

that would be problematic for me, it is also cool that there is so much variety of styles in the garage that you can meet with different versions of yourself and that is what improvisation is for me at this time. It is the creation of the present moment, but from different perspectives.

How important is Garage for people with a migrant background?

I come from Lower Silesia which is quite marked by the migration experience and I have such experience myself, the garage is such a refuge of freedom. In the international community that has formed here, we can all support each other and be human for each other from our best side, and this is something that cannot be overestimated. I remember a Jam where an exceptionally large number of foreigners from different parts of Europe turned up and I remember that everyone felt comfortable during this Jam, and I felt extremely comfortable and appreciated the special moment of the moment that cultures so different and distant from each other can meet and co-create something together, and they can identify with this place, which may be something like a home for them.

What is your emotional process while jamming?

It is always the same for me. In whatever state I would not start to play, it is always reduced to imagination, but specifically imagination related to however broadly we understand it, but love, and for me it always goes the same way, that actually music is for me an excuse to love to talk.

to **members of the garage**

Lucas Froeliger

How did you get to the Garage?

Many of my friends told me about it and I was pleasantly surprised.

What does Garage means to you? What makes this place special?

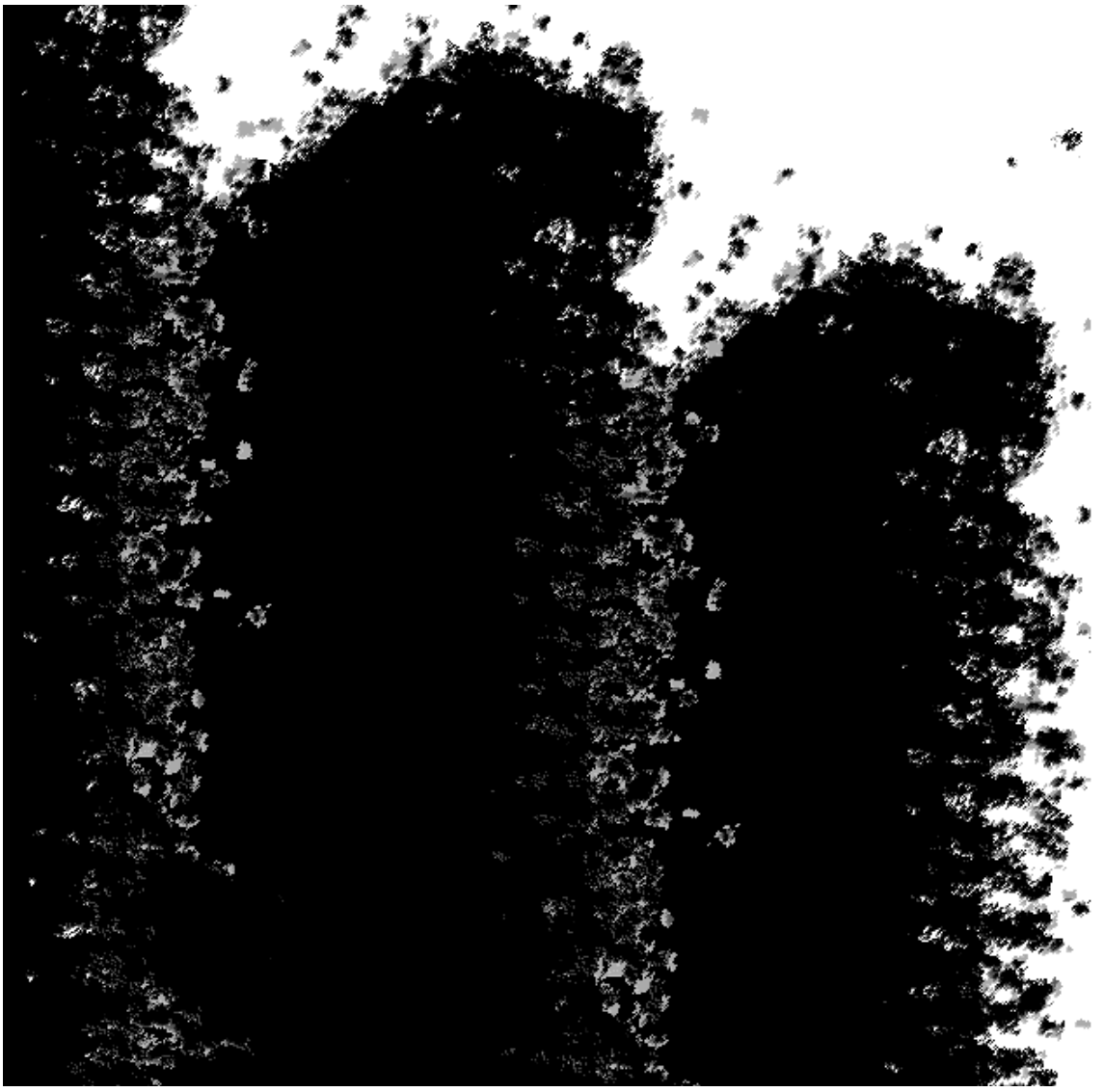
For me it is the rallying point o a community made up of a lot of different people but all with the same love for music and improvisation. Each person here brings their own sensibility and they share it in their own way. Every time I come there I can't predict what kind of evening it will be and that is the most interesting.

What achievements do you associate with Garage, did it impact your life and in what way?

My own musical practice resonates a lot with the vibe of the place for me. I like the micro-society manifesting itself and mixing all the energies of its inhabitants. This atmosphere resembles a lot what I am aspiring to create in my project Poinçon-Przebijak for example.

How did your approach to improvised music change?

In think it mostly strengthened my faith in what can be done in group improvisation. I want this place to keep existing and be the home of thousands of one-evening projects as well as be the birthing place of bigger ideas.



Lucas Froeliger aka Light Process, Drip City

Michał Białkowski

How did you get to Garage?

I got to Garage 130 after I met Jakub Szwemin. We had a rehearsal before a gig at the Spokój Festival, and Jakub invited Klimat, a saxophonist. In september 2020 Klimat introduced me and Jakub to Garage, a place where jam sessions and rehearsals take place. Soon afterwards I met the rest of the musicians from the garage: Wojtek, Artur, Patryk and Michał. In the beginning only a small group of people was meeting in Garage. We started to set dates when we invited other people (non-musicians) to listen to us playing and that's how it all started.

What does Garage mean to you? What makes this place special?

In Garage, the most important part is people who meet and play here. They are responsible for the atmosphere that is here. The meetings and jam sessions are always inspiring and developing, and they always boost me with good energy. I often get plenty of new ideas for my music.

What achievements do you associate with Garage, did it impact your life and in what way?

For me the most valuable achievement is the ability to improvise while playing guitar as well as developing knowledge about sounds and music theory. Sometimes I play different instruments like drums, piano and even trumpet. Also Garage was a rehearsal room for my band "Bazgrołki", a place for small gigs for friends, a place to celebrate my birthday and a well-remembered hip-hop jam session. I'd like to add that this is the place where I opened up with my singing and I started to gain more confidence.

How did your approach to improvised music change?

I definitely have more respect for such music styles as free jazz, ethnic and experimental music. I understand more of what impact wind instruments have. When we improvise we share some kind of story, we share our feelings, we show what art and wise playing is.

Przemek Kryszk

How did you get to the Garage?

It was autumn 2020, I was looking for some people to play with. After some time, after some musical demonstration at Radio Gdańsk and on our way back with Xenia we found ourselves near the garage and we went inside. I had a big djembe with me, Xenia also had something. The musicians at the place were already playing some blues, but we asked if we could play what we wanted and then started to play more trance rhythms and they joined us. After some time I created my own instrument, and Xenia was playing drums and that's how we were playing for a couple of months. Like I said I wasn't very pleased with my performance so I started to practice and focus on my playing to improve it as much as I can. I had a feeling that I wasn't playing very well, but the people were encouraging me and they told me they were swept away with what I was doing, it was wild and ecstatic.

What achievements do you associate with Garage, did it impact your life and in what way?

I play my own instrument that I call "bemping". It's a hollow tree trunk with incisions of different length. The staves create different tones. In the beginning I was playing really quiet, because I was shy. But after I had some practise, I made a second "bemping" which was bigger and louder. But it was after a year of using the first one, that's when I realized I can play louder and create the right mood. My achievement is that I learned to express myself in a way I never thought I was able to. It was completely different from anything I did before.

In what way your achievements influenced your life as an artist?

Well it's quite interesting, because I started in architecture, then I switched to interior and furniture design, later decor and I was doing all that in my own fashion. I prepared around 300 set scenes and I learned it really quick. But I was always longing for music, but I was convinced that playing music is too difficult. There is a belief that if you don't start playing when you are between 10 to 15 then you will never be able to learn it. And I'm old so for me being able to create my own instrument and learning to play it, to do some trance rhythms and to play in a way that is

not boring is something really meaningful and it's something that confirmed my versatility. I like that I started to use senses that were not so developed before, like memorizing the sounds and notes, to use hearing in general. It improved my ability to write fast and to create poetry. My memory got much better, I was able to memorize whole sentences, whole paragraphs. But it also influenced my other skills.

How important is Garage for people with a migrant background?

Wherever you show up as a stranger, you have to prove yourself. But if you are lucky enough to find yourself in a friendly environment then it's much easier to open up. So it's really cool because the garage is not a public institution where you are conditioned to be able to perform. So in Garage you are equal and you can participate in the community. There are many different people in the garage who just want to feel free and make art. Because making art is like existing on a higher level than just being a sheep in a herd.

I think you already told us about it but you didn't use the word «freedom».

Yes, I didn't mention freedom but there is something else really important that I didn't mention. I have lived in Tricity since I was born and I was always trying to be creative. But when all this Covid war started, I thought that if anyone forbids to go into the forest and it's penalized and I'm treated as a criminal for doing so, then the world has really gone crazy in such a way, that it's really time to stop listening to authorities and just to care for one another. So freedom is a rebellion in some way. But I wanted this rebellion to be creative and not destructive. I wanted to express this freedom in creativity and so I started taking up many different activities that were creative. I just thought to myself, if I reach out to people during war then I want to be a creator as a dancer, as a poet, as a stylist and I want to express freedom using all these things, and now as a musician as well. So Garage is one of many cultural spots on the map of Tricity. This rebellion was very common among our friends and this time was like the most active period

Przemek Kryszk, bemping

for me. No-one died, no one got any harm, but still we could be together and create together. And Garage was quite important in all of this because no one was afraid there and everyone was happy to be together.

Why is Garage unique compared to other places with improvised music in Tricity?

Because here anyone can just show up, no one is going to be cast away, because people of culture meet here. Even when I go somewhere else and I see two or three people from the Garage, I know we are going to get along and create something cool. Because here it's just easy, we play and suddenly Xenia says "we play psy-blues!" and everyone does it with a smile, just like that. Or Michał shows up and plays the guitar with delay, reverb and what not and everyone says "yeah, it works!" So this place just works, even though there is no toilet, and not too much comfort, because we can't play too loud because of the neighbours, and they sometimes call the cops but we are still here. Sometimes the exceptional Hadrych shows up and some others who want to see what's going on. Sometimes they are surprised because they don't see what they expected but this is Garage, you never know what's going to happen, the only thing you can foresee is if you are going to be there or not. There is almost no division between players and audience because anyone can listen and anyone can play. Of course there are people who only come to listen, but usually they don't stay for too long, because they feel they can't express themselves. But it's really worth it to come and try to play or to make some other art, because people here are very encouraging. Sometimes someone is shy and says something like "no, no" but then everyone is like "come on!". Everyone is helping here and now. People are helping each other to express themselves as an artist. There are not too many places like this. There are many places where you can feel like there is some division between "the masters" and their audience. But here, everyone is an audience and an artist at the same time. And what is beautiful is that people take care of this place together. Once the roof got punctured we just collected the money and

I repaired it, no problem. We had some more fundraisers and we bought more gear for playing. So this sharing and helping each other is really beautiful. It's really such a beautiful community, because nothing is set in advance and there is no plan and yet the place goes on because people get along.

Xenia

How did you get to Garage?

I ended up in the garage because I was at a demonstration near radio Gdańsk. I saw a few people who warmly welcomed me, hugged me. They said they knew the music I make and that the music was very good and invited me in.

What role does Garage play in the archipelago of activity?

I wanted to learn to play the drums and there is an opportunity here, so I come regularly and it feels like I'm developing.

What achievements do you associate with Garage, did it impact your life and in what way?

Thanks to coming to the garage, I was able to break my stereotypes and open myself to this music, which did not necessarily interest me, but also to open up to people, because it is a very mixed environment, people come from different families, different worldviews, of different ages and this has developed in me more openness through music. A new musical space has opened up in me, a new look in my head at various genres, musical styles.

How did your approach to improvised music change?

The music that is played there is intuitive and improvised music, which allows for a wide range of experiments, you never know what will happen musically in the garage because within an hour there can be such a diverse spectrum of musical styles that it is amazing. By playing regular jams we started to form interesting musical connections, we started to feel more.

How important is Garage for people with a migrant background?

I have been a migrant for 12 years, been living in Gdańsk for 5 years. I am very happy that there is a place where you can be among people and I can take care of this place. I can play here with musicians from the music academy, its graduates and with anyone who wants to play together. I can develop here and I would like there to be more such places, it is best if cities allocate unused spaces to create similar places that help people join joint activities with different experiences, including migration.

Zuzanna Walter

How did you get to Garage?

I came to the garage thanks to Michal Bialkowski, whom I met at the Spokoj Festival. He invited me there for a rehearsal of his band, and then, when he found out that I also play an instrument, he encouraged me to come to a jam session with the instrument.

What does Garage means to you? What makes this place special?

For me, Garage 130 is, all above, a place with great memories, a place where I opened up a little bit more musically and went beyond the strict framework of the music school that shaped me, this place, or rather the people who created it, showed me that you can also have fun with music and not stress.

What achievements do you associate with Garage, did it impact your life and in what way?

I think this achievement is to dare and play together with people in the garage.

How did your approach to improvised music change?

It was my first experience of improvised music, before that I played only from notes, improvisation is for me the ability to listen to others and add to this my own story, emotions, that will appear at that moment.

to **members of the garage**

Bands from

Aleph	Bazgrołki
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Genius	Album Rewiew

Aluzja	Kręgi w zbożu
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Bandcamp	Linktree

Light Process
Spotify
Youtube
Bandcamp
Instagram
Collabs

Piret BMX
Youtube
Instagram

Mound
Linktree

More Links
Garaż Soundcloud
Garaż Sessions
Hip Hop Jam Vol.1
Garaż Instagram

Colophon

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I dedicate this zine to the memory of
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This publication slowly grew from a niche project of a few pages to a massive 100 pages release. Thank you all, we made it !
–Lucas